

Fancy Runs Made in Dress Hats for Winter

I MUST read over the rules and regulations of the Audubon society," said a fashionable woman the other day, "or else these exquisite feather hats and muffs will make me fall into temptation."

The feathered creations which the importers and milliners are showing are certainly tempting. The beholder is inclined to forget how many breasts are required to make them, and can only exclaim at the beauty of color shading and the richness of effect. Hats of every shape and size are entirely made of feathers, soft, glossy and shading imperceptibly from one color to another. The muffs to match are quite as beautiful.

Feather hats are one of the few distinctly new things which the season has brought forth. "We have had them other years," may be objected. But not like these. "They will not be durable." Beauty is always evanescent, and the feather hat will probably outlast its sister creations of chiffon.

A Frenchy pale blue and black feather hat has a low crown of alternate bands of the blue and black feathers, the shades melting into one another. The same effect is repeated on the flat moderately wide brim, but it is faced with black feathers. The hat is intended to be worn well back from the face, and fit snugly over the hair in the back. On either side under the brim at the back are soft pompons of pale blue feathers.

The muff which matches the creation is more moderately sized than some of the huge fur pouches which fashion has decreed correct. The muff part proper, of the shade of blue and black, is indeed small. But an effect of greater size is given by the wide feather ruffles or douces which edge it. These are solid black feathers.

Another feather hat is built in a toque shape, and the shadings run from white to slate. It is trimmed with a white bird with a fierce beak, which is pressed against the

rolling brim on the left side.

This hat is illustrative of the use of birds in millinery this winter. The birds are all pressed flatly to the hat, so, as in the case of the feather hats, they seem to be built into the hat foundation. Often a single flat bird, with outstretched wings, covers the entire crown, but care must be taken that the tips of the wings do not protrude beyond the brim edge and thus mar the symmetry of the shape. This is one of the season's unwritten laws.

A hat of shirred panne velvet has the entire flat crown thus covered by a white owl. Another hat of pale green chenille has a flight of tiny white birds flattened in crescent shape across the crown.

Ostrich feathers have more than their usual popularity. The shaded plumes of the summer hats are more than rivaled by the winter creations. The color schemes have grown more daring. Fancy a hat of turquoise blue panne velvet, whose trimming is a huge ostrich feather which shades from a golden yellow through blue to green. On a white hat the plume shades from flame color to a deep cream.

A hat worn by a theatrical star which has caused much comment has for its only trimming a white ostrich feather which encircles the hat and then hangs down the back an incredible number of inches.

Her example would be followed by many women this fall, if they could find just such another feather. There is indeed a theatrical tone about much of the early winter millinery, though many of the more extreme models will undoubtedly be dropped as the season advances.

In addition to the long plumes, small ostrich tips have wide vogue. They are always dainty, even if they fail to give the startling effects which some women demand. They often encircle the crown as with a soft shaded frill. A pure white hat of chenille has a fringe of tiny white ostrich tips edging the brim. These tips furnish a soft background for the face.

A black velvet hat, which is in one of

the season's new shapes, has a rather high straight crown. The brim on the right side is flat and narrow, but at the left it widens suddenly so as to turn up in a great roll. The edge of the brim is finished by folds of black satin, and the high crown is encircled by a band of wide black velvet ribbon tied in many loops under the turned-up brim. But the main trimming of the hat is a cascade of small black ostrich plumes which is held in place by the turned-up brim. It starts from the edge of the crown in front and extends over the hair in the back. As many as eight short plumes are used.

These feather cascades are a great feature in winter millinery. They are especially pretty in shaded plumes.

"What will be the correct thing for theater wear this winter?" demanded one perplexed shopper, bewildered by the multiplicity of styles, which had been presented for her selection.

"It will be easier to say what you must not wear," said the milliner. "The hat which is worn over the eyes will not be correct for theater wear. But any of these," and she pointed to the dazzling array spread out on tables and chairs.

It is not only that the color effects of the season are startling, but also the shapes. There are hats oval, diamond shaped and pointed, hats with lofty crowns and with crowns like shallow basins, the renaissance of our grandmothers' styles, and the inventions of daring minds.

They will all be worn, some by the many, some by the few.

As to fabrics, velvet and chenille vie for supremacy with the long-haired felts. The felts are about routed in the field of dress hats. The velvets, especially the panne velvets, afford such opportunities for intricacies of treatment that the French milliners cannot resist them. Nor can Americans who follow the dictates of the French milliner.

So there are velvet hats pleated, shirred, folded and ruffled in marvelous fashions. It is because the hat itself is a thing of

such intricate handwork that the trimmings are simple—a single plume, a flattened bird or a velvet bow.

A hat of shirred white velvet has a high severe crown and a wide brim which is raised by a bandeau in the front and bent slightly over the hair in the back. A piece of rich orange-colored silk is folded stiffly around the crown, and in front a gilt buckle of just the height of the crown holds in place a snowy ostrich plume.

A pale blue hat of panne velvet has a similar shape as regards the brim, though the crown is much lower. Two shirred rolls are laid across the brim in front and caught in place at either side by metal clasps studded with turquoise. The velvet rolls then spread out into flat loops and ends, which, however, do not extend beyond the edge of the brim.

Lace hats and hats appliqued with lace will be largely worn, although they seem an echo of summer glories. They are built in new shapes, however, and so are robbed of monotony. Many of the lace hats have the brim edged by bands of solid color in velvet or chenille. Black and white can thus be combined with the usual good results.

A white lace hat whose brim rolls off the face has lace appliques as well as lace foundation. The brim is effectively edged by a two-inch band of black velvet. The underbrim lace appliques extend out over this. Almost the entire crown and upper brim are covered by a cluster of snowy ostrich plumes of graduated length. These pass across from right to left and curl gracefully over the brim on the left side.

Another lace applique hat has a sharply rolling brim of black chenille. An inch band of white panne velvet is inset a half inch from the edge. Over this is laid the lace applique, which extends partly over the white velvet and partly over the black chenille. The same effect is repeated on the crown. The hat is raised by a wide bandeau on the left side, and a black ostrich plume droops over the hair.

HARRIET HAWLEY.

Household Remedies for the Medicine Closet

THE up-to-date architect when planning a bathroom is almost sure to make room for a medicine closet. It is high enough to be out of reach of childish hands, but low enough to be accessible to the busy housewife.

In these days of telephones the medicine closet may seem a superfluity, but experience teaches every mother that a judicious use of its contents may obviate too frequent calls for the doctor, and furnish the ounce of prevention which is worth a pound of cure.

If there are children in the house do not, on any account, fail to have on hand a bottle of syrup or wine of ipecac. When symptoms of croup are apparent, give the child teaspoonful or half-teaspoonful doses of ipecac, according to its age, until vomiting is induced, and breathing is no longer difficult.

A bottle of camphor, well corked, will be found useful for many purposes. A headache is relieved by bathing the forehead with camphor. Toothache will yield to a bit of cotton saturated with it, and pimples and blackheads will disappear if the affected parts are frequently bathed with this remedy.

Alcohol is useful for bathing parts affected by neuralgia or rheumatism, and arnica is comforting for bruises, sprains and lumps of all sorts.

Pure turpentine should be kept on hand for cuts and scratches, and all sorts of in-

juries when the flesh is torn. Before doing up the wound in gauze pour on a little turpentine, and it will heal much more rapidly.

A package of ordinary cooking soda (saleratus) should find a place in the medicine closet, for many are the uses to which it can be put. A handful placed in the hot water in which the feet are bathed will do much to relieve tired or blistered and aching feet. A teaspoonful in half a glass of cold water will relieve a sick stomach and a little of the soda, used instead of tooth powder, will keep the teeth free from tartar and beautifully white. Every trace of the soda should be well rinsed off the teeth each time it is used. A generous handful of soda in the bath tub will remove the odor of perspiration besides strengthening and toning the system. It will also remove blackheads, if the parts affected are first moistened and then covered with as much of the soda as will stick. Leave it on the face until the skin begins to smart and then remove by gently bathing the face with warm water and drying it with a bit of soft old linen.

A pinch of soda will often relieve toothache, and when applied to the sting or bite of an insect will allay the pain or itching and heal the slight wound.

When glycerine is used for chapped hands and lips be sure to dilute it before applying, especially for the tender skin of a child. Clear glycerine is much too harsh for most skins and proves injurious rather than healing. If there is no rose water at hand ordinary soft water will answer the pur-

pose, and equal quantities of glycerine and water should be used.

During cold weather, and, indeed, at any season, one should never wash the face with soap and water just before going out. If the face is really soiled, rub it all over thoroughly with cold cream, and then remove the cream with a soft cloth. Keep a jar of the best cold cream at hand all the year around. At the first appearance of a cold sore apply cold cream, renewing the application from time to time till the cold sore disappears.

A bottle of crude vaseline—that is the plain, unscented kind—will be found efficacious when the children have a severe cold. Internal doses of the vaseline, taken with sugar, will often prevent the development of a case of croup, and both vaseline and glycerine, in teaspoonful doses, will heal a sore throat.

Camphorated oil is useful for rubbing the chest and neck in case of a severe cold. A square of flannel, spread with the oil, should be worn over the chest when the patient is recovering from a severe sore throat.

While ordinary sweet oil mixed with turpentine is excellent for burns, it is well to keep a bottle of collodion at hand. This seems to relieve the small burns, which make a child and even an adult so very nervous, more quickly than anything else. Relief is the important thing for these small burns, and the collodion forms a coating over the skin which effectually shuts out all air. Keep the collodion in a dark

blue bottle away from the light, and well corked with a rubber stopper.

No medicine closet should be without its jar of carbolated gauze for use next to wounds, and its roll of absorbent cotton, which has uses too numerous to mention. After applying soothing oils to a severe burn, cover with cotton to shut out the air.

A bit of absorbent cotton is used instead of a powder puff for baby, since it can be discarded after using once, and a fresh bunch used each time. Wrap a small piece around the point of an orange wood stick and dip it into the bleach when manicuring the nails. It is easier to reach under the cuticle with the cotton, and is not so apt to bruise the nail, causing the white spots to appear that disfigure the nail.

When the eyes are tired, saturate bits of absorbent cotton with witch hazel and lay them over the closed lids. Lie down for half an hour, and the eyes will be rested and strengthened and noticeably brighter.

If any poisons are kept on hand, they should be turned into dark blue bottles and labeled plainly, with "poison" written in large letters at the top. Keep all poisons at one end of the closet, on the top-most shelf, and then keep the closet locked, so that no member of the family can use any of the contents without the knowledge of the house-mother.

Fascinating Caps for Matronly Heads

CAPS are coming into vogue again. The average woman will take that statement with a grain of salt if she believes that any modern matron is going to adopt a bit of muslin and lace for a head covering, no matter how becoming it may be, to denote that her frivolous days are over and that she is settling down to domestic affairs. But she need have no fear. The modern cap is thoroughly up-to-date. It is so entirely modern that it is called a cap by concession only and is really a drapery of lace for the head.

A New York woman who is considered one of the best dressed in the city is never seen in the morning without this little drapery of lace for the head. She is noted for a soft flowing style of costume. Her morning robes are dainty affairs of silk and lace falling in soft lines, and the pretty lace scarf, which she always throws on over her head, and, upon occasions, ties loosely under her chin, is wonderfully becoming.

The woman of today lives in a strenuous life even if she has less to do with domestic affairs than her predecessors. She has a late dinner and later entertainments following. In the morning she is weary. She takes her rolls and coffee in her own room, her hair is lightly pinned up over her head before it is finally dressed for the day, and she finds a bit of lace to throw over it a convenience. Its softness is very becoming,

and it lightens the tired lines around her eyes.

If she spends the morning in her room writing letters and looking over family accounts she still wears the bit of lace on her head. Her intimate friends, whom she thus receives, finds her never more attractive than in this morning costume.

A soft head covering of white is so becoming that it is unfortunate that American women do not follow the example of the English women and wear them more often in public. There is nothing prettier or more becoming than the English widow's cap. A melon-shaped cap of white lisse and tulle has a Marie Stuart style and is effective. The center is puffed and pointed front and back with soft folds on the outside.

A veil of the white, gathered in close where it joins the cap and flowing out soft and full well below the waist, is delightfully graceful. The hair puffs out in front in something of the pompadour effect on either side of the point of the cap in front. With the white bands at neck and wrists, contrasting with the heavy bands of crape on the gown, it makes a beautiful house costume.

Older women in England also wear caps of lace and ribbon and they are being worn to some extent here. There is occasionally a woman who believes in the dignity and grace of years, and for her the milliner prepares an old ladies' cap. They can even

be found ready-made in the shops. These are of pretty lace made in the form of a jabot, with loops of ribbon set on one side into the folds of the lace.

The sweeping cap has also undergone a transformation. The old-fashioned sweeping cap, made of a sphere of cambric drawn up close around the edge, still remains, but a pretty girl or young woman who has housework to do makes a dainty and becoming cap of a colored bordered handkerchief. This may be large or small, according to the degree of service it is supposed to perform.

To make a real head covering a large fancy handkerchief, such as may be bought for from 5 cents up, is used. This is first plaited in close along one side, to fit into the neck and to form the lower part of the cap. Next, the side opposite is taken and the two corners brought together and the halves sewed overhand, a point being formed where they meet in the center. A little pleat is taken in the center of the handkerchief and the point tacked to this. The effect now is hood-like, and it only remains to fit the cap. This is done by making little pleats around the sides and there is a pretty and becoming cap.

A smaller handkerchief may be used. One of a solid color lawn, pink or blue or lavender, lace edged, is pretty. The top side of this should not have the edges sewed quite to the corners, and these are turned back in two little points.

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